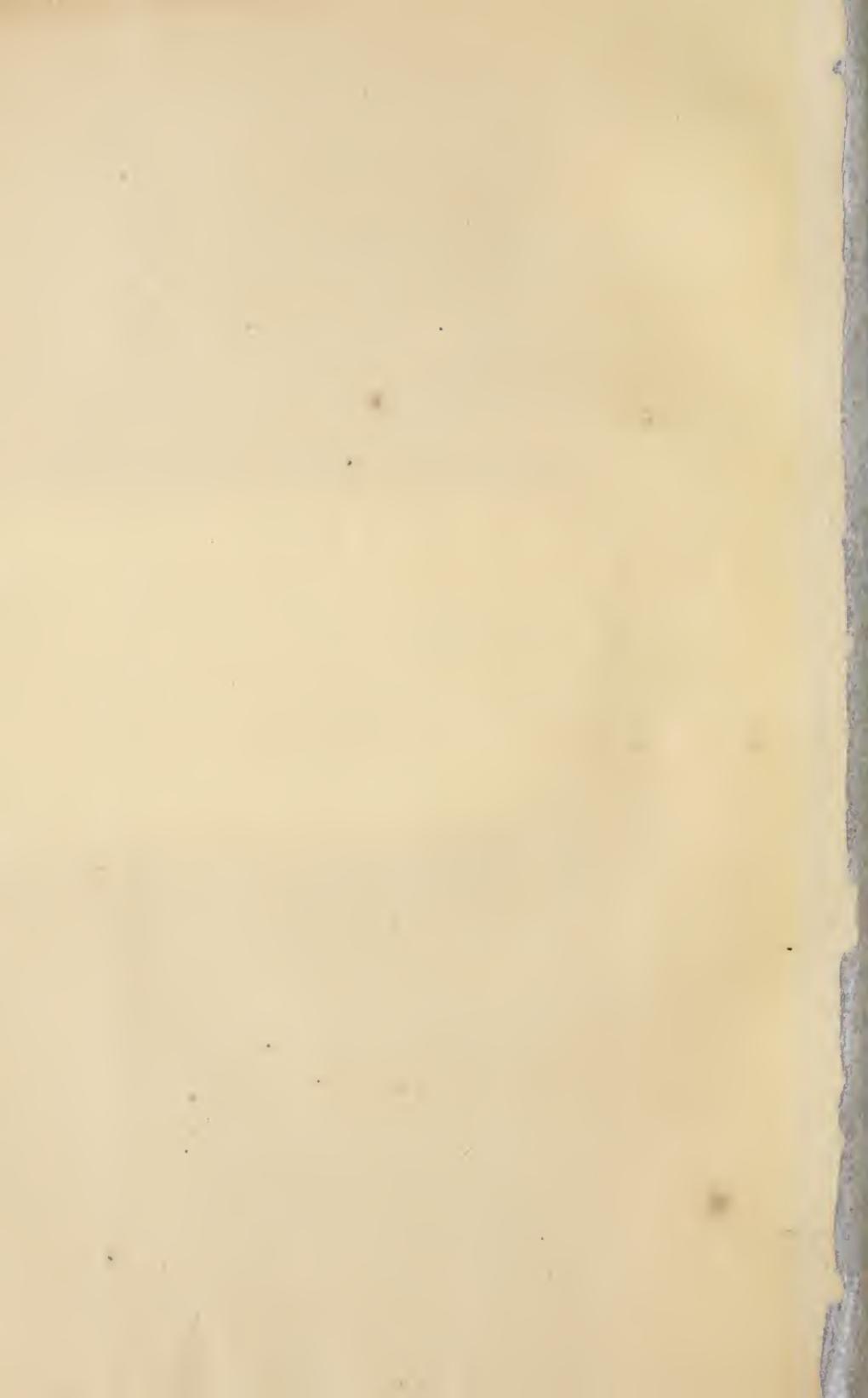




The Erwin Davis
Collection of
Modern Paintings.







CATALOGUE OF MODERN
PAINTINGS BELONGING TO
ERWIN DAVIS, Esq.

NOW ON FREE EXHIBITION AT THE
FIFTH AVENUE ART GALLERIES, 366 FIFTH AVENUE,
NEAR 34TH ST. THESE PAINTINGS WILL
BE SOLD BY AUCTION AT CHICKERING
HALL, TUESDAY AND WEDNESDAY
EVENINGS, MARCH 19 & 20, 1889, AT
8 O'CLOCK. ■■■■■ ORTGIES & CO. ■■■■■
ROBERT SOMERVILLE, AUCTIONEER. ■■■■■
MR. SAM. P. AVERY, JR., WILL ASSIST IN
THE MANAGEMENT OF THE SALE. ■■■■■





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N58 D

DURAND-RUEL
16 RUE LAFFITTE
& 11 RUE LE PELETIER
PARIS

NEW-YORK OFFICE
315 Fifth Avenue

Paris, February 15th, 1889

ERWIN DAVIS, Esq.

New-York, U. S. A.

MY DEAR SIR : It is with much regret that I learn of your intention to sell your pictures, as it is difficult to get together again so many fine examples of the famous school of 1830.

Your collection, according to my own taste, is one of the finest I know. It is composed of very choice pictures, many of which I have been acquainted with for thirty years.

To mention all the celebrated artists represented would take up too much space, but I can say that the great painters of the century,

especially those which are known as belonging to the “Barbizon School,” have pictures in your gallery which cannot be equaled and are celebrated in the annals of art.

Yours truly,

DURAND-RUEL.





Index of the Artists

Represented in this catalogue, and numbers of the paintings.



BARYE (Antoine L.) Paris

55	Born at Paris, 1795.
111	Pupil of Gros.
	Medal, 1831.
	Legion of Honor, 1833.
	Officer of the same, 1855.
	Member of the Institute of France, 1868.
	Died, 1875.

BILLET (Pierre) Paris

19	Born at Cantan.
	Pupil of Breton.
	Medals, 1873-74.

BLAKELOCK (Ralph A.) . . New-York

13	Born at New-York, 1847.
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BLOOMER (H. Reynolds) . . New-York

16	Born at New-York.
	Pupil of Pelouse.

BOSBOOM (Jan) *The Hague*

15 Born at The Hague, 1817.
Pupil of Van Bree.
Medal, Paris, 1855.
Medal, Philadelphia, 1876.
Knight of the Order of the Lion, of the Crown of
Oak, and Leopold of Belgium.

BOUDIN (Eugène L.) *Paris*

21 Born at Honfleur.
77 Medals, 1881-83.

BUNCE (Wm. Gedney) *New-York*

56 Born at Hartford, 1842.
90 Pupil of Clays.

CAZIN (J. C.) *Paris*

122 Born at Sainer.
Pupil of Boisbaudran.
Medal, 1880.
Legion of Honor, 1882.

CHARDIN (Jean B. S.) dec'd *Paris*

6 Born at Paris, 1699.
Pupil of Coypel.
Died, 1779.

CHURCH (Frederick E.) *New-York*

87 Born at Hartford, 1826.
Pupil of Cole.
Medal, Paris, 1867.
Member of the National Academy of Design.

CLAYS (Pierre J.) Brussels

57	Born at Bruges, 1819.
108	Pupil of Gudin.
	Medal, Brussels, 1851.
	Medals, Paris, 1867-78.
	Legion of Honor, 1875.
	Officer of same, 1881.
	Chevalier of the Order of Leopold.

COROT (Jean B. C.) dec'd Paris

23	Born at Paris, 1796.
38	Pupil of Bertin.
60	Medals, 1838-48-55-67.
113	Legion of Honor, 1846.
125	Officer of same, 1867.
136	Diploma to the Memory of Deceased Artists, 1878.
	Died, 1875.

COURBET (Gustave) dec'd Paris

26	Born at Ornans, 1819.
61	Pupil of David d'Angers.
100	Medals, 1849-57-61.
135	Died, 1878.

COUTURE (Thomas) dec'd Paris

94	Born at Senlis, 1815.
127	Pupil of Gros.
	Medals, 1844-47-55.
	Legion of Honor, 1848.
	Died, 1879.

COUTOURIER (Philibert L.) Paris

22	Born at Chalon.
58	Pupil of Picot.
	Medals, 1855-61.

DAUBIGNY (Charles F.) dec'd . . . Paris

25 Born at Paris, 1817.
43 Pupil of Paul Delaroche.
67 Medals, 1848-53-55-57-59-67.
98 Chevalier of the Legion of Honor, 1859.
116 Officer of the same, 1874.
139 Diploma to the Memory of Deceased Artists, 1878.
Died, 1878.

DECAMPS (Alexandre G.) dec'd . . . Paris

24 Born at Paris, 1803.
42 Pupil of Ingres.
66 Medals, 1831-34.
91 Chevalier of the Legion of Honor, 1839.
115 Officer of the same, 1851.
138 Died, 1860.

DEFAUX (Alexandre) Paris

14 Born at Bercy, 1826.
Pupil of Corot.
Medals, 1874-75.
Legion of Honor, 1881.

DEGAS (Hilaire-Germain-Edgard) . . . Paris

62 Born at Paris, 1834.
126 Pupil of Lamothe.

DELACROIX (Eugène) dec'd . . . Paris

41 Born at Charenton, 1799.
65 Pupil of Guerin.
107 Medals, 1824-48.
129 Legion of Honor, 1831.
143 Officer of the same, 1846.
Commander, 1855.
Member of the Institute of France, 1857.
Died, 1863.

De THOREN (Otto) *Paris*

79	Born at Vienna, 1828. Medals, Paris, 1865; Munich, 1869; Vienna, 1882. Chevalier of the Order Francis Joseph. Russian Order of Vladimir. Member of the Vienna and St. Petersburg Academies.
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DIAZ (Narcisse V.) dec'd *Paris*

39	Born at Bordeaux, 1807.
63	Medals, 1844-46-48.
95	Legion of Honor, 1851.
114	Diploma to the Memory of Deceased Artists, 1878.
134	Died, 1876.

DUEZ (Ernest A.) *Paris*

18	Born at Paris, 1843. Pupil of Carolus Duran. Medals, 1874-79. Legion of Honor, 1880.
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DUPRÉ (Jules) *Paris*

27	Born at Nantes, 1812.
30	Medals, 1833-67.
40	Legion of Honor, 1849.
64	Officer of Legion of Honor, 1870.
96	
128	
137	

EATON (Wyatt) *New-York*

86	Born in Canada, 1849. Pupil of Gérôme.
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EDELFELT (Albert) *Paris*

17	Born in Finland. Pupil of Gérôme. Medals, 1880-82.
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FROMENTIN (Eugène) dec'd . . . Paris

44	Born in La Rochelle, 1820.
130	Pupil of Cabat.
	Medals, 1849-57-59.
	Legion of Honor, 1859.
	Officer of the same, 1869.
	Died, 1876.

GERICAULT (Jean L.) dec'd . . . Paris

73	Born at Rouen, 1791.
	Pupil of Guerin.
	Gold Medal in Paris.
	Died, 1824.

GONZALES (Juan A.) Paris

2	Born in Spain.
	Pupil of Pils.
	Medal, 1876.

HENNER (Jean J.) Paris

80	Born at Bernviller, 1829.
	Pupil of Picot.
	Prize of Rome, 1858.
	Medals, 1863-65-66-78.
	Legion of Honor, 1873.
	Officer, Legion of Honor, 1878.

INNESS (George) New-York

71	Born at Newburgh, N. Y., 1825.
112	Pupil of Gignoux.
	Elected National Academician, 1868.
	Member of the Society of American Artists.

JACQUE (Charles) *Paris*

110 Born at Paris, 1813.
Medals, 1861-63-64.
Legion of Honor, 1867.

LATOUCHE (Louis) *Paris*

59 Born in Fort-sous-Jouarre.
74

LAVIEILLE (Eugène) *Paris*

7 Born at Paris, 1820.
Pupil of Corot.
Medals, 1849-64-70.
Legion of Honor, 1878.

LEPAGE, BASTIEN- (Jules) dec'd . *Paris*

145 Born at Damvillers, 1848.
Pupil of Cabanel.
Medals, 1874-75-78.
Legion of Honor, 1879.
Died, 1884.

LEYS (Hendrik, Baron) dec'd . *Antwerp*

12 Born at Antwerp, 1815.
Pupil of Wappers.
Great Gold Medal, Brussels, 1835.
Medals, Paris, 1855-67.
Legion of Honor, 1862.
Chevalier of the Order of Leopold, 1840.
Officer of same, 1856.
Commander, 1867.
Died, 1869.

MANET (Edouard) dec'd *Paris*

49 Born at Paris, 1833.
99 Pupil of Couture.
141 Medal, 1881.
Legion of Honor, 1882.
Died, 1883.

MARILHAT (Prosper) dec'd . . . Paris

29 Born at Vertaizon, 1811.
82 Pupil of Roqueplan.
Died, 1847.

MARIS (Jakob) Brussels

11 Born at The Hague, 1837.
Pupil of De Keyser.
Honorable mention, Paris.

MARIS (Willem) The Hague

78 Born at The Hague.
Pupil of The Hague Academy.

MAUVE (Anton) dec'd Munich

45 Born at Zandaam.
84 Pupil of Van Os.
Medal, Philadelphia, 1876.
Died, 1888.

MERVE (C.) Paris

1

MESDAG (Hendrik W.) . . . The Hague

75 Born at Gröningen, 1831.
Pupil of Alma-Tadema.
Medals, 1870-78.

METTLING (Louis) Paris

46 Born at Dijon.
72 Pupil of Cabanel.
83

MICHEL (Georges) dec'd Paris

47	Born at Paris, 1763.
68	Pupil of Leduc.
106	Died, 1843.
117	

MILLET (Jean François) dec'd Paris

70	Born at Greville, France, 1814.
118	Pupil of Paul Delaroche.
131	Medals, Paris, 1853, 1864, 1867.
140	Legion of Honor, 1868.
	Diploma to the Memory of Deceased Artists, 1878.
	Died, 1875.

MINOR (Robert C.) New-York

48	Born at New-York, 1840.
97	Pupil of Diaz.
	Associate of the Academy of Design.
	Member of the Society of American Artists.

MONTICELLI (Adolphe) dec'd Paris

28	Born at Marseilles, 1824.
93	Pupil of Aubert.
	Died, 1886.

MUNKACSY (Mihaly de) Paris

103	Born at Munkacs, 1846.
	Pupil of Franz Adam.
	Medals, 1870-74.
	Legion of Honor, 1877.
	Grand Medal of Honor, 1878.
	Officer Legion of Honor, 1878.
	Medal, Vienna, 1882.
	Member of Munich Academy.

MURPHY (J. Francis) New-York

8 Born at Oswego, 1853.
Associate National Academy.
Member of the Society of American Artists.

NEUHUYSEN (Albert) Antwerp

37 Born at Utrecht, 1844.
89 Pupil of Antwerp Academy.

PALMER (Walter L.) Albany

20 Born at Albany.
Pupil of Church.
Associate National Academy.
Member of the Society of American Artists.

PICARD (Louis) Paris

3 Born at Paris.
Pupil of Gérôme.

PILLE (Charles H.) Paris

104 Born at Essommes.
Pupil of Barrias.
Medals, 1869-72.
Legion of Honor, 1882.

PILTZ (Otto) Weimar

102

POINTELIN (Auguste E.) Paris

10 Born at Arbois, 1839.
Pupil of Maire.
Medals, 1878-81.

RIBOT (Augustin T.) Paris

51 Born at Breteuil, 1823.
85 Pupil of Glaize.
92 Medals, 1864-65-78.
Legion of Honor, 1878.

ROUSSEAU (Theodore) dec'd Paris

34 Born at Paris, 1812.
52 Pupil of Léthière.
120 Medals, 1834-49-55.
132 Legion of Honor, 1852.
142 Grand Medal of Honor, 1867.
Diploma to the Memory of Deceased Artists, 1878.
Died, 1867.

ROYBET (Ferdinand) Paris

50 Born at Uzes, 1840.
119 Pupil of Lyons Academy.
Medal, 1866.

RYDER (Albert P.) New-York

9 Born at New Bedford, 1847.
Pupil of Marshall.
Member of Society of American Artists.

SCHREYER (Adolphe) Paris

81 Born at Frankfort, 1828.
Pupil of Städel Institute.
Medals, 1864-65-67.
Court Painter to the Grand Duke of Mecklenburg,
1862.
Medal, Brussels, 1863.
Chevalier of the Order of Leopold, 1866.
Medal, Vienna, 1873.
Medal, Munich, 1876.
Member of the Academies of Antwerp and Rot-
terdam.

STEUVENS (Alfred) Paris

35 Born at Brussels, 1828.
124 Pupil of Roqueplan.
Medals, 1853-55-67.
Gold Medal, Brussels, 1851.
Legion of Honor, 1863.

TEN KATE (Hermann) . . . The Hague

5 Born at The Hague, 1822.
Pupil of Kruseman.
Honorary Member, Rotterdam Academy.

TROYON (Constantine) dec'd . . . Paris

33 Born at Sevres, 1810.
53 Pupil of Rivereux.
69 Medals, 1838-40-48-55.
121 Legion of Honor, 1849.
133 Member of the Academy of Amsterdam.
144 Diploma to the Memory of Deceased Artists, 1878.
Died, 1865.

TWACHTMAN (John H.) . . . New-York

36 Born at Cincinnati, 1853.
101 Pupil of Loefitz.
Member of the Society of American Artists.

VAN HAANEN (Georg) Cologne

4 Born at Utrecht, 1807.
Pupil of his father.
Member of Amsterdam Academy.

VELY (Anatole) dec'd Paris

76 Born at Rousoy, 1838.
Pupil of Signol.
Medals, 1874-80.
Died, 1882.

VOLLON (Antoine) Paris

31 Born at Lyons, 1833.
54 Pupil of Ribot.
105 Medals, 1865-68-69-78.
123 Legion of Honor, 1870.
Officer of the same, 1878.

WEIR (Julian A.) New-York

32 Born at West Point, 1852.
88 Pupil of Gérôme.
Honorable Mention, Paris.
Member of National Academy.
Member of Society of American Artists

ZEIM (Felix) Paris

109 Born at Beaune, 1821.
Pupil of Dijon Art School.
Medals, 1851-52-55.
Cross of the Legion of Honor, 1857.

CONDITIONS OF SALE.

1. The highest Bidder to be the Buyer, and if any dispute arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and resold.
2. The purchasers to give their names and addresses, and to pay down a cash deposit, or the whole of the Purchase-money IF REQUIRED, in default of which the Lot or Lots so purchased to be immediately put up again and resold.
3. The Lots to be taken away at the Buyer's Expense and Risk upon the conclusion of the sale, and the remainder of the Purchase-money to be absolutely paid, or otherwise settled for to the satisfaction of the Auctioneer, on or before delivery ; in default of which the undersigned will not hold himself responsible if the Lots be lost, stolen, damaged or destroyed, but they will be left at the sole risk of the Purchaser.
4. The sale of any Article is not to be set aside on account of any error in the description. All articles are exposed for Public exhibition one or more days, and are sold just as they are, without recourse.
5. To prevent inaccuracy in delivery and inconvenience in the settlement of the Purchases, no Lot can, on any account, be removed during the Sale.
6. If, for any cause, an article purchased cannot be delivered in as good condition as the same may have been at the time of its sale, or should any article purchased thereafter be stolen, misdelivered, or lost, the undersigned are not to be held liable in any greater amount than the price bid by the purchaser.
7. Upon failure to comply with the above conditions, the money deposited in part payment shall be forfeited ; all Lots uncleared within the time aforesaid shall be resold by public or private Sale without further notice, and the deficiency (if any) attending such re-sale, shall be made good by the defaulter at this Sale, together with all charges attending the same. This condition is without prejudice to the right of the Auctioneer to enforce the contract made at this Sale, without such re-sale, if he thinks fit.

ORTGIES & CO. AUCTIONEERS.



CATALOGUE

The first figures of the size indicate the *width* of the picture

•
FIRST NIGHT'S SALE,

TUESDAY, MARCH 19TH, AT 8 O'CLOCK

1
MERVE (C.) Paris

2
Bop's Head

18 x 21

100
GONZALES (J. A.) Paris

3
A Parisienne

18 x 22

3

PICARD (Louis) Paris

The Music Lesson

330

 $34 \times 25 \frac{1}{2}$

4

VAN HAANEN (C.) Paris

Fagot Gatherers

260

 $15 \frac{1}{2} \times 21$

5

TEN KATE (H.) The Hague

125

The Game of Checkers 9×7

6

CHARDIN (J. B. S.) Paris

Still Life

170

 15×12

20

7

LA VIEILLE (Eug.) . . . Paris

265

Twilight

13 × 17½

8

MURPHY (J. F.) . . . New-York

45

Landscape

10 × 8

9

RYDER (A. P.) . . . New-York

85

Landscape

8½ × 5½

10

POINTELIN (Aug.) . . . Paris

450

Evening

42 × 29½

11

MARIS (J.) . . . The Hague

Marlingen, Friesland

370

26 x 20

12

LEYS (H., Baron) dec'd . . . Brussels

Interior

35

5 x 7

13

BLAKELOCK (R. A.) . . . New-York

oak

Landscape, Sunset

135

16 x 12

14

DEFAUX (A.) . . . Paris

A Barnyard

120

$25\frac{1}{2} \times 21$

15

BOSBOOM (J.) . . . The Hague

100

Interior

75

9 x 13

Water-color

16

BLOOMER (H. B.) . . . The Hague

120

195

A Shepherdess

21 1/2 x 14 1/2

17

EDELFELT (A.) . . . Paris

450

26

Cherries Are Ripe

21 x 25

18

DUEZ (E. A.) . . . Paris

600

400

At Dinner

21 x 14

23

19

BILLET (Pierre) Paris

400

70
Tired Out
one for James
15 x 22

20

PALMER (W. L.) Albany

Wheat Fields near Chantilly

300

37 1/2 x 30

21

BOUDIN (E. L.) Paris

150

Marine

12 1/2 x 9 1/2

22

COUTOURIER (P. L.) Paris

Chickens

14 x 11 1/2

23

COROT (J. B. C.) dec'd . . . Paris

1900

1854
The Coliseum

21 x 14

Drawn

24

DECAMPS (A. G.) dec'd . . . Paris

81

Monkeys

5 x 4

25

DAUBIGNY (C. F.) dec'd . . . Paris

1000

Evening

20 x 16

26

COURBET (G.) dec'd . . . Paris

800

The Blacksmith's Shop

29 x 23

D

25

27

DUPRÉ (Jules) Paris

208

202

394

On the River

6 x 8

28

MONTICELLI (A.) dec'd . . . Paris

P7

202

190

Figures

18 x 11

29

MARILHAT (P.) dec'd . . . Paris

V. 55

Brown

The Camel

12 x 8

30

DUPRÉ (Jules) Paris

L 60

202

575

Morning

12 x 8

26

31

VOLLON (A.) dec'd Paris

225

Man's Head

23 x 28

32

WEIR (J. A.) New-York

70

Head of a Child

12 1/2 x 15 1/2

33

TROYON (C.) Paris

160

*Landscape and Figure**Paris* 9 x 7

34

ROUSSEAU (Theo.) dec'd Paris

230

Autumn

11 1/2 x 7 1/2

27

35

STEVENS (Alfred) Paris

800

John Whorf
Coquetry
13 1/2 x 17

425

36

TWACHTMAN (J. H.) . . . New-York

210

April **April Clouds**

225

23 1/2 x 20

37

NEUHUYS (A.) . . . Antwerp

140

At Supper

145

25 x 20

Water-color

38

COROT (J. B. C.) dec'd . . . Paris

700

Moonlight, Shipping at Ostend

1225

23 x 19

28

39

DIAZ (N.) dec'd Paris

272
Figures and Landscape

14 x 18

372

40

DUPRÉ (Jules) Paris

201
Landscape

18 x 12

625

41

DELACROIX (Eug.) dec'd Paris

204
Portrait of the Artist

6 x 8

125

42

DECAMPS (A. G.) dec'd Paris

304
Scissors Grinder

10 x 13

244

43

DAUBIGNY (C. F.) dec'd . . . Paris

700

Sunset

800

16 x 9

44

FROMENTIN (Eug.) dec'd . . . Paris

*fair**On the March*

370

14 x 9½

45

MAUVE (A.) dec'd . . . Munich

250

Watching the Clock

130

11 x 15

Water-color

46

METTLING (L.) . . . Paris

900

Flowers

310

13 x 16

30

47

MICHEL (G.) dec'd Paris

250

360

Jan

Landscape

22 x 14

Water-color

48

MINOR (R. C.) New-York

140

360

Jan

Morning

22 x 30

49

MANET (E.) dec'd Paris

175

500

not my first **Marine**

1000

39 x 31

50

ROYBET (F.) Paris

175

Cotton

Still Life, Fruit

14 1/2 x 17 1/2

31

51

RIBOT (A. T.) Paris

200

Lead

11 x 13½

52

ROUSSEAU (Theo.) dec'd . . . Paris

6000

Landscape and Trees

Chymie 21½ x 14

From the Féder Collection, Paris

53

TROYON (C.) dec'd . . . Paris

300

Landscape and Cattle

7 x 9

54

VOLLON (A.) Paris

10000

Still Life, Nettles, etc.

28½ x 23

55

BARYE (A. L.) dec'd . . . Paris

812

Landscape, Leopard

Land

11 x 9

Water-color

56

BUNCE (W. G.) . . . New-York

Marie

Landscape

813

22 x 15

57

CLAYS (P. J.) . . . Brussels

Marie

Marine

821

14 x 19

58

COUTOURIER (P. L.) . . . Paris

66

Chickens

9 x 7

59

LATOUCHE (L.) Paris

Harbor Scene

$6\frac{1}{2} \times 5\frac{1}{2}$

60

COROT (J. B. C.) dec'd Paris

A Summer Day

$22 \times 17\frac{1}{2}$

61

COURBET (G.) dec'd Paris

In the Jura Mountains

$44 \times 33\frac{1}{2}$

62

DEGAS (E.) Paris

Before the Race

13×10

From the Féder Collection, Paris

63

DIAZ (N.) dec'd Paris

Flowers

450

$6\frac{1}{4} \times 9\frac{1}{2}$

64

DUPRÉ (Jules) Paris

Marine

770

$10\frac{1}{2} \times 11$

65

DELACROIX (Eug.) dec'd . . . Paris

Interior of a Church

320

12×16

66

DECAMPS (A. G.) dec'd . . . Paris

Village near Smyrna

17×11

From the late A. E. Borie Collection, Philadelphia

35

67

DAUBIGNY (C. F.) dec'd . . . Paris

1000

1000

Twilight

1011

15½ × 7½

68

MICHEL (G.) dec'd . . . Paris

500

500

Landscape

1255

480

29 × 23

69

TROYON (C.) dec'd . . . Paris

500

Landscape and Cattle

1261

12 × 9

70

MILLET (J. F.) dec'd . . . Paris

800

The Fisherman

1237

18 × 26½

71

INNESS (Geo.) . . . New-York

1000

The Sunset

2117

40 × 30

36

34200



CATALOGUE

The first figures of the size indicate the *width* of the picture

SECOND NIGHT'S SALE,
WEDNESDAY, MARCH 20TH, AT 8 O'CLOCK.

9

72

METTLING (L.) Paris

325

Figure

$9 \times 12\frac{1}{2}$

73

GERICAULT (J. L.) dec'd . . . Paris

100

210

Still Life

14×19

74

LATTOUCHE (L.) Paris

160

The Beach

100

15½ x 11

75

MESDAG (H. W.) . . . The Hague

170

Fruit and Flowers

220

20 x 14

Water-color

76

VELY (A.) dec'd Paris

600

M. Vely

Flowers

440

33½ x 39

77

BOUDIN (E. L.) Paris

170

Deauville

220

21 x 16

38

78

MARIS (Wm.) . . . The Hague

A Quiet Look

18½ × 25½

Water-color

340

79

DE THOREN (Otto) . . . Paris

*Down**Landscape and Cattle*

13 × 10

90

80

HENNER (J. J.) . . . Paris

360

Eve

9 × 15¼

81

SCHREYER (A.) . . . Paris

270

Scouts

8 × 5¼

82

MARILHAT (P.) dec'd Paris

Flight into Egypt

270

11 x 13½

83

METTLING (L.) Paris

Jan Head

600

18 x 21

84

MAUVE (A.) dec'd Munich

Sheep and Dog

400

26 x 12

Water-color

85

RIBOT (A. T.) Paris

Portrait of the Artist

243

14 x 17½

40

86

EATON (Wyatt) . . . New-York

Reflection
28 x 27

5-2 17

87

CHURCH (F. E.) . . . New-York

500 211 **Twilight in the Adirondacks**

17 x 14

88

WEIR (J. A.) . . . New-York

Flowers

27 x 34

89

NEUHUYS (A.) . . . The Hague

Dressing the Baby

30 x 22

F

41

512

90

BUNCE (W. G.) New-York

600

Moonlight, St. George's, Venice

200

Mar.

35 × 28

91

DECAMPS (A. G.) dec'd Paris

1150

The Baker

900

Paint.

8 × 10½

92

RIBOT (A. T.) Paris

350

Portraits of his Children

570

14 × 18

93

MONTICELLI (A.) dec'd Paris

1100

Landscape and Figures

1150

20 × 17

94

COUTURE (T.) dec'd . . . Paris 340

Portrait of the Artist

14 x 18

95

DIAZ (N.) dec'd . . . Paris 1327

Fontainebleau Forest

16 x 12

96

DUPRÉ (Jules) . . . Paris 1325

Going to Pasture

25 x 15

97

MINOR (R. C.) . . . New-York 700

Sunset

49½ x 29

98

DAUBIGNY (C. F.) dec'd . . . Paris

110

Coast near Dieppe

2600

32 x 16

99

MANET (E.) dec'd . . . Paris

1300

Feeding the Parrot

1350

48 x 73

100

COURBET (G.) dec'd *dark* . . . Paris

300

Marine

1000

35 x 22

101

TWACHTMAN (J. H.) . . . New-York

200

Harbor Scene

250

23 x 16

102

PILTZ (Otto) Munich

1000

Feather Pickers

37 x 25

5790

103

MUNKACSY (M. de) Paris

1250

The Trapmakers

2100

39 x 23

104

PILLE (H.) Paris

600

Sancho Panza before the Duchess

2450

56½ x 45

105

VOLLON (A.) Paris

600

Still Life, Fish

5720

28½ x 23

106

MICHEL (G.) dec'd Paris

550

Landscape and Figures

1375

28 X 23

107

DELACROIX (Eug.) dec'd Paris

275*

"Milton dictating Paradise Lost
to his daughters"

4500

25 X 32

108

CLAYS (P. J.) Brussels

1000

Marine, Moonlight

Marie

43 X 28

109

ZIEM (F.) Paris

550

Grand Canal, Venice

33 X 21

46

110

JACQUE (Chas.) . . . Paris

Landscape and Sheep

18½ × 12

610

700

111

BARYE (A. L.) dec'd . . . Paris

Landscape, Bear

14½ × 11

water
Water-color

1090

300

112

INNESS (Geo.) . . . New-York

water

Morning

40 × 29½

1650

1000

113

COROT (J. B. C.) dec'd . . . Paris

A Woodland Path

water

19 × 27½

3250

3000

From the Faure Sale, 1873
Etched in Durand-Ruel Collection, 1873

114

DIAZ (N.) dec'd Paris

Forest of Fontainebleau

26 x 22

2000

26 x 22

115

DECAMPS (A. G.) dec'd Paris

Fisherman of Calais

25

9 x 13

1475

26 x 22

116

DAUBIGNY (C. F.) dec'd Paris

A French Village

26 x 22

3650

31 x 19

117

MICHEL (G.) dec'd Paris

The Waterspout

25 1/2 x 20

48

570

118

MILLET (J. F.) dec'd Paris

Landscape near Barbizon

23 × 19

5100

119

ROYBET (F.) Paris

Still Life, Duck, etc.

21 × 17

330

120

ROUSSEAU (Theo.) dec'd Paris

Interior of a Forest

20 × 29

6000

From the late A. E. Borie Collection, Philadelphia.

121

TROYON (C.) dec'd Paris

At Rest

18 × 15

G

49

2700

122

CAZIN (J. C.) Paris

In the Garden

1500

March

31 x 25

123

VOLLON (A.) Paris

Still Life, Dishes & Fruit

4000

45 x 31

124

STEVENS (Alfred) Paris

1714
July 25

2600

Feeding the Pigeon

25 x 36

125

COROT (J. B. C.) dec'd Paris

In the Woods at Marcoussis

8300

31 1/2 x 23

Painted for Durand-Ruel, 1869

126

DEGAS (E.) Paris

Ballet Girls

200 28½ × 23

3200

127

COUTURE (T.) dec'd . . . Paris

The Water Carrier

750 12 × 15

600

128

DUPRÉ (Jules) Paris

Entrance to the Forest

3800 23 × 27½

1700

From the Fèder Collection, Paris

129

DELACROIX (Eug.) dec'd . . . Paris

**"Entrance of Christians into
Constantinople"**

3500 21½ × 18

1900

From the Fèder Collection, Paris

130

FROMENTIN (Eug.) dec'd . . . Paris

3000

June 2
The Falconer

4650

25 x 36

131

MILLET (J. F.) dec'd . . . Paris

1000

After the Bath

4700

9 x 11 1/2

132

ROUSSEAU (Theo.) dec'd . . . Paris

1700

Hot
Sunset

6500

Gorges d'Apremont

36 x 24

133

TROYON (C.) dec'd . . . Paris

3000

Feeding the Chickens

7500

March
17 1/2 x 14

From the late A. E. Borie Collection, Philadelphia

134

DIAZ (N.) dec'd Paris

2500

Painted on the back
Dear Basbreau
27 X 19

2200

135

COURBET (G.) dec'd Paris

1500

Painted on the back
"Music"
35 X 44

7000

From Paris Salon, 1848

136

COROT (J. B. C.) dec'd Paris

4000

Painted on the back
The Ford
29 X 19

7500

137

DUPRÉ (Jules) Paris

3000

Painted on the back
Landscape and Cattle
30 X 20

5500

From the late A. E. Borie Collection, Paris

138

DECAMPS (A. G.) dec'd Paris

370

Anglo *Landscape*

340

22 X 16

139

DAUBIGNY (C. F.) dec'd Paris

370

On the Marne

4450

26 X 15

140

MILLET (J. F.) dec'd Paris

750

The Haymaker

8100

13 X 15

From the late A. E. Borie Collection, Philadelphia

141

MANET (E.) dec'd Paris

3500

Boy with a Sword

6700

36 X 50

142

ROUSSEAU (Theo.) dec'd . . . Paris

Sunset in the Pyrenees

6800 *Done for the
G. G. Collection* 45 x 34½
From the Hartmann Collection, Paris

5800

143

DELACROIX (Eug.) dec'd . . . Paris

The Lion Hunt

46 x 35

From the late A. E. Bore Collection, Philadelphia

11400

144

TROYON (C.) dec'd . . . Paris

Pasturage in Normandy

41 x 31

Etched in Cent Chefs d'Œuvres

from the Etchings

17500

145

LEPAGE (Bastien) dec'd . . . Paris

Joan of Arc

108 x 98

From Paris Salon, 1880

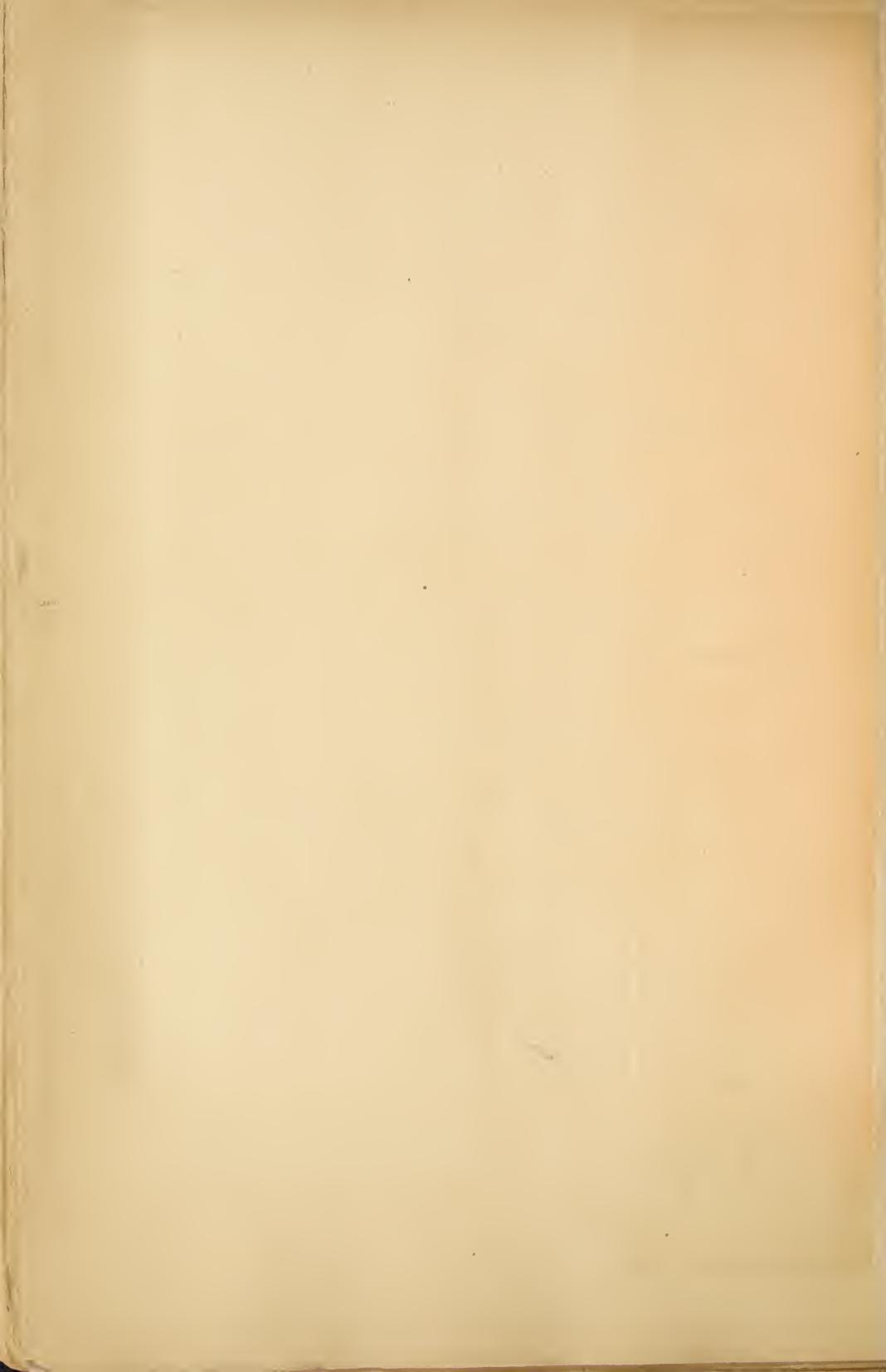
23400

ROBERT SOMERVILLE, Auctioneer.

55

143-900
32400
18180

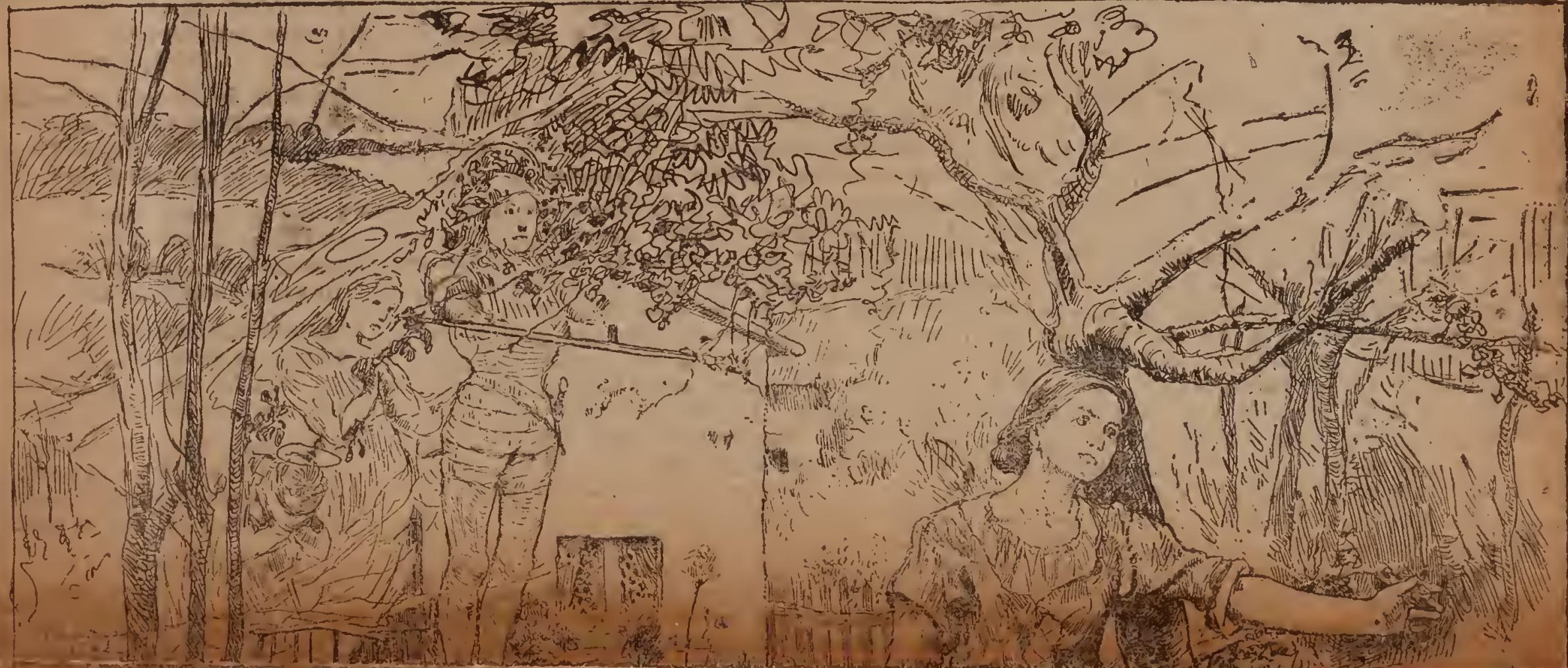
20000



SUPPLEMENT.

Commercial Advertiser

NEW YORK, SATURDAY AFTERNOON. MARCH 16, 1889.





TROYON 1868

G. H.

NORMANDY PASTURE. ERWIN DAVIS COLLECTION.

In many respects the Erwin Davis collection of pictures, now on view at the Fifth Avenue Art galleries and to be sold on Tuesday and Wednesday of next week, is like the Spencer collection, which was sold last year. It is evidently the collection of a person of positive and of good taste. Whether Mr. Davis himself is responsible for the unity of his collection or not, the public, whose privilege it has been to see many really superb collections of pictures in the last twenty years in our auction rooms, cannot but feel a certain satisfaction in seeing gatherings of pictures where the decided proclivities of the original purchaser are so strongly marked. Not only does it give the collection an air of completeness, but is certain to avoid those juxtapositions which are offensive in the motley collections of those who have bought pictures on the strength of reputations which their painters have obtained.

NOT A MEISSONIER NOR A GEROME.

One of the most significant things about the Davis collection is that there is not a Meissonier in it, nor a Gérôme, nor a Détaille, nor a Berne-Bellecour. For this many people will be thankful. The worship of these great names has assumed in this country the proportions of a cult, and the rivalry between

BY CONSTANT TROYON.

long purses to secure the dust of their studios has been intense. Without wishing to disparage the work of these painters it may be said that the value which their pictures have reached in the market has been an inflated one; that furthermore their art is not of the most perfect or elevated type. It is akin to the work of those old Dutch painters, who imitated with a precision little short of the marvellous clusters of flowers sparkling with dewdrops. It is to be said in favor of the Dutch painters that their coloring was realistic and thoroughly good. Nevertheless their works have fallen into comparative insignificance, which is likely to be measured alone by the golden standard placed upon them by a few zealous but indiscriminate picture buyers. It is a mistake to suppose that the French miniaturist painters of to-day have by any means carried their peculiar methods to the highest perfection. In point of technique alone the little masters of Holland were their betters, working with greater freedom and attaining a coloring quite beyond their reach.

THE MEN OF 1830.

The famous French school of 1830 has been the subject of a similar boom, but with more reason. It has at least earned a place for itself in the annals of art of the highest kind. Sentimental associations have undoubtedly had much to do with the great



BOY WITH A SWORD. BY EDOUARD MANET

prominence given to the art of J. F. Millet, whose pictures have reached a very great value, possibly an exaggerated one. Nevertheless, the art of Millet appeals to sentiments and tastes which we know are lasting, to principles which we know are good. His art was limited from more than one point of view, but unlimited in others, particularly in its fine mental aspects, its innate grandeur, its thorough expressiveness. Clustering about him are the men of Barbizon and others, whose affiliations are similar to theirs. They are the men who will appear after the dust of battle has blown away to have been the victors in the artistic struggle of the present century. They are now far enough separated from us to leave no doubt of this. These painters, who not fifty years ago were forced to buy each other's pictures, will be more and more eagerly sought for with each succeeding year, will be more written about and better understood. The deep gloom of shadows that envelopes the work of Diaz, will be transformed into cool and limpid depths of beauty, the silvery airs that shake the leaves of Corot's trees will assume their true poetic look, the wonderful brilliancy of Rousseau's masterly skies will make the skies of others to grow pale and lifeless, while the sturdy silhouettes of Millet will grow in impressiveness.

THE COLORISTS.

Mr. Erwin Davis's collection, while it is not rich in the best examples of these men, is

peculiarly interesting, because it is almost entirely composed of pictures which are allied to the principles insisted on by the Barbizon men or to their practice. In other words, the collection is one of the great modern colorists, this being the phase of their art which has most struck the collector. While there are no Rousseau in it equal to those in the Spencer collection, while it contains only two good examples by Millet, it is unusually well equipped in the works of Corot, while other painters of less note but of really vigorous powers have been thought worthy of a place beside them.

LEPAGE'S "JOAN OF ARC."

Dominating the whole collection in point of size is Lepage's masterpiece, the *Joan of Arc*, which created so much talk when it appeared in the salon of 1880. It was bought there by the artist, J. Alden Weir, for the present owner. It has become even more noted in France than in America, where it is regarded as an exemplification of all that is best in the realism of to-day. The French government has made ineffectual attempts to get possession of the picture. Whether they have abandoned hope or not will doubtless be known at the time of the sale.

The subject hardly needs description here. An excellent illustration which we give will serve to recall it to the minds of those who have seen it and to present its peculiarities to those who have not. In coloring, the picture is somewhat hard, lifeless and flat. The strange ecstasy of the peasant maid and the curious symbolism which is introduced in the apparitions about her are certainly anything but classic or conventional. The type of beauty chosen shows the far-reaching influence of Millet, but this is the only respect in which any debt is to be traced to the Barbizon school. The picture is a typical salon work, large, staring in color and abounding in technical excellences.

SOME COROTS.

Three really superb examples of the skill of Corot are to be seen in this collection. They are "The Woodland Path," "The Ford," and "In the Woods at Marcoussis." Here we see Corot in his most poetic vein, his landscapes fairly alive with movement, his coloring fresh yet delicately veiled, and his figures apparently enjoying the balm of most perfect existence. Nothing certainly could be more delightful than an existence by the quiet stream that wanders among the birches through the Marcoussis woodland. The muffled lights that break through the foliage



Eugène Delacroix 1851.

THE LION HUNT. BY EUGENE DELACROIX.

from the sky above, the occasional distance that reveals itself in openings down toward the horizon, the tender greens that hang in arches over head, are all executed with a simplicity and effect which is the height of technical achievement. In the other two paintings, while we have a less remarkable exhibition of technical skill, the compositions are simpler. The "Ford" represents a mere pool of water in the foreground, overhung by a splendid beach, and silhouetted against a luminous afternoon sky, while the "Woodland Path" is an idyllic scene along the borders of a river, with girls treading the grass of the foreground, trees rising on either side in the middle distance, while the horizon shows the delicate outlines of distant hills and habitations.

TROYON AND ROUSSEAU.

The Troyon, which we reproduce, is of the same class as the cattle scene sold last year for \$26,000 or thereabouts in the Spencer sale. It is an open air scene, painted with unusual care, but wanting in tone quality when compared with many of his other works. It is full of a feeling of sunlight and atmosphere. The gem among the Rousseaus is the "Sunset" made on his old stamping grounds the "Gorges d'Appremont." A bold mass of rocks rises to the left, and a cluster of trees to the right with intervening views of the distance.

The subject is treated with all of Rousseau's vigor and feeling. The "Sunset in the Pyrenees" is apparently an early study of sky effects, the sky itself with its opposed masses of blending light and heavy cloud, being superbly effective, but the foreground being unsatisfactory. The other pictures are smaller works, but interesting ones.

DUPRE AND DIAZ.

Two of the landscapes by Diaz are particularly noteworthy. One of these is a study of the Fontainebleau forest from within—a charming work full of sunlights in the distance and cleverly managed shadows in the foreground; the other, a study of a path leading into and through the dense woods. Both of these paintings seem to have been objects of special solicitude to the painter. Executed with greater care than usual, they are none the less vigorously painted, nor a bit less effective in color and light and shade. Dupré is represented by a number of works. On the one hand a woodland study much resembles Diaz's work, while we have the familiar storm-tossed boat on the other, and a pool with cattle for a third.

STILL LIFE PAINTERS.

There are a number of effective still life subjects by the best of modern still life painters. Among these is to be numbered an American artist, Alden Weir, whose feeling for quality

and whose fine sense of color rank him with Millet and Vollon, who have long been recognized as masters in the art.

MILLET.

Millet's "Haymaker," showing one of his statuque rustics wielding a rake in the har-



THE MUSICIAN. BY GUSTAVE COURBET.

vest field, belongs to his best period, and is a thoroughly good example of his work, though not a great one. The study of a half-draped woman, "After the Bath," is one of the earlier creations in which Millet's struggle for massive forms is strongly characterized. It is strange that these earlier pictures of Millet should all be finer in color than his later and better works, which are often seriously marred by want of it. The "Landscape" by him will prove, perhaps, interesting to many, for his landscape studies of the sort are rare. It shows no particular strength or merit, only going to prove that a good landscape painter in general cannot always paint rocks and trees.

AMERICAN PAINTERS.

It is instructive to see what American painters a collector with good predilections in foreign art will amass. We have mentioned Alden Weir, of whose work Mr. Davis had several examples. He has also a fine classic head by Wynt Earle, a landscape and a fine Venetian scene by W. Gedney Bunce, a "Sunset" and "Morning" by Inness, both interesting works, together with pictures by Blakelock, F. E. Church, A. Edelfelt, R. C. Minor, Albert P. Ryder, Walter L. Palmer and J. H. Twachtman.

DELACROIX, DECAMPS, ETC.

Mr. Davis's gallery is rich in examples by Delacroix, the most important of the five pictures being "The Lion Hunt," whose tortuous lines and vigorous action are reproduced in the accompanying sketch. Décamp is also represented in some excellent examples, six in all, which are rich in coloring and characterized as well by his usual vigor. Manet's "Boy with a Sword" and Courbet's "Musicien" are both of them noticeable works. The Courbet gives a better idea than can be had from his landscape studies of his severe style, his freedom from conventionality and his ability as a draughtsman. Manet's work, less harsh in coloring, is a representative specimen of his earliest style, before the misfortune befel him of identifying himself with the impressionists.

